

Early Journal Content on JSTOR, Free to Anyone in the World

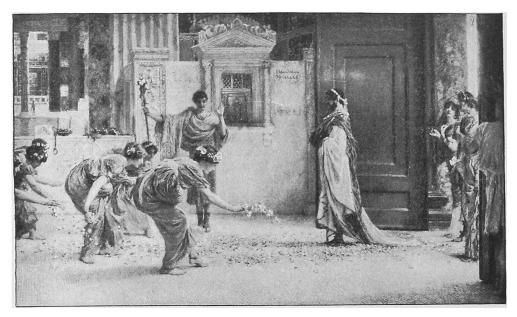
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Copyright, 1902, by Photographische Gesellschaft.

ALMA-TADEMA

CARACALLA



"SIR LAWRENCE ALMA-TADEMA," by PERCY CROSS STANDING. New York: Cassell & Company.

Of the many artists' biographies that appear one after the other, the one on Alma-Tadema bears the stamp of the intimate, personal acquaintance and friendship existing between the author and his subject. It is apparent that Mr. Standing is thoroughly *en rapport*, and his quotations of the artist's sayings shed a clear light on Sir Lawrence's character, And yet, the style in which the book is written is somewhat tame and conventional and not particularly interesting, only occasionally developing a chatty tendency.

The most interesting chapter is the eighth, with the caption, "Some of his critics." Here the divergence, the outspokenness of praise or blame is refreshingly chronicled. A grateful light is shed on the artist's contributions to the stage in designing the settings of plays for Irving, Beerbohm Tree and Benson, in which his archæological lore had full play.

There are forty illustrations in this book, in half-tone and a few in very indifferent color-print. The selection of these paintings has been chronological whereby some of the best work of the artist is crowded out. I take pleasure in giving three illustrations of his masterpieces in this number, which are not found in the book.